

NEON topic

Present

LUCE

A FILM BY JULIUS ONAH

**STARRING: NAOMI WATTS, OCTAVIA SPENCER, KELVIN HARRISON JR.,
and TIM ROTH**

DIRECTED BY: JULIUS ONAH

BASED ON THE PLAY "LUCE" BY JC LEE

WRITTEN BY: JC LEE, JULIUS ONAH

RUNTIME: 109 MINUTES

RATING: R

FESTIVALS

2019 Sundance Film Festival

2019 Philadelphia Film Festival

2019 IFFBoston

2019 Tribeca Film Festival

2019 Maryland Film Festival

2019 Newport Beach Film Festival

2019 Chicago Critics Film Festival

2019 Nantucket Film Festival

www.lucemovie.com

SYNOPSIS

Certain to be one of the most talked-about films of the year, LUCE is a smart psychological thriller that will leave audiences breathless.

An all-star high school athlete and accomplished debater, Luce (Kelvin Harrison Jr.) is a poster boy for the new American Dream. As are his parents (Naomi Watts and Tim Roth), who adopted him from a war-torn country a decade earlier. When Luce's teacher (Octavia Spencer) makes a shocking discovery in his locker, Luce's stellar reputation is called into question. But is he really at fault or is Ms. Wilson preying on dangerous stereotypes?

Stacked with amazing performances and adapted from JC Lee's acclaimed play, director Julius Onah has created an intense, multi-layered and deeply entertaining look at identity in today's America.

A CONVERSATION WITH DIRECTOR AND CO-WRITER JULIUS ONAH

How did you come into contact with the play on which the film version of LUCE is based?

Brian Grazer at Imagine Entertainment was developing a project called *The Standards*, about this kid from Long Island who cheated on the SATs. JC Lee was attached to write it and when Grazer reached out to me about working on the project, the writing sample he sent me was Lee's stage play of *Luce*, which had been produced at Lincoln Center in 2013.

One of the things that impressed me about the play was the dialogue it created around blackness and black identity and how it played out between a woman who is African American — who was born and raised in this country — and a kid who was an immigrant from Africa. It was something I related to on a deep level because I was born in Nigeria and spent the first 10 years of my life traveling around the world. I moved to Arlington, Virginia when I was 10 and we wound up setting the story there. I came over with a father who was a diplomat, but when his term ended, he left and I began a long immigration process living with my mom and siblings. It was a radical shift from being an Ambassador's son to being with a mom who worked at McDonalds while we lived in subsidized housing. The process stretched so long that by the time I finished college I had no papers. So, I spent almost a year undocumented and got a job busing tables. I say all that, because the notion of being an outsider is something I've lived in many ways and really drew me to *Luce*. Not to mention that for the first decade of my life I was an African and then I was an African American. I had this whole history thrust on me that wasn't something entirely organic to who I was other than the color of my skin.

Describe your collaboration with co-writer JC Lee on this project.

Despite how different we are on some levels, we have a similar sensibility when it comes to storytelling, and the way we want to explore ideas and issues. Neither of us want to tell stories that are prescriptive or didactic in how they explore complex social issues.

We both want to ask people to consider their blind spots, and to recognize their experience of the world will never be identical with anyone else's.

How did you go about adapting LUCE from the stage play?

I didn't plan on writing on the film at first, but JC's schedule in TV was really busy. And with other projects on my end, years quickly went by. But as a director you also have downtime and I was eager to make this film happen. So, when I found myself with a three-week hiatus on another project, I sat down and wrote an entire first draft. The funny thing is I had told JC ahead of time, but he was so busy he misunderstood me and thought I was going to write an outline. So, we had a funny moment over breakfast where I came in with a script. Fortunately, JC was happy with what I'd written and set about writing a second draft.

From there, we traded re-writes back and forth. It was a three-month process turning JC's play into a shooting script.

The play was produced in the Obama era. Did you envision the film version as a different beast in the Trump era?

Not at all, but I'd be lying if I wasn't galvanized by what happened in the 2016 election. JC produced the play in 2013 but he began conceiving it even earlier than that; and we started discussing the movie well before the presidential election. We didn't want to make the reactionary version of LUCE in the Trump era — we wanted to stay true to what was interesting to us about the story. But of course, between the play and the movie things changed. Black Lives Matter emerged. Right before we started shooting, the Me Too movement broke out. These events were happening parallel to our development process and touched on elements of our script, but we wanted to stay true to the original story and characters.

What makes the movie different from the play?

The original play consisted of five characters and two settings — so we needed to show more of Luce's world in Arlington to ground it and bring it to life.

That said the play already had the architecture of a thriller so for the movie, we tried to adapt it in a way that felt organic to JC's original storytelling but shifted some of the ideas into a more cinematic space. It was never a case of superimposing beats onto the existing story in order to gin up the action. Everything in the movie comes organically from the decisions and beliefs of the characters.

You added the character of Principal Dan, one of the most fascinating characters in the movie. Describe his role.

It's easy to feel like Dan is on the periphery of the story, but he represents the entire community outside of Luce's family and Harriet Wilson. He has a legitimate desire to see Luce succeed, never mind what Luce symbolizes to the community — he's the dream package: the black immigrant who also represents what a star student who goes through this system can become. Principal Dan stands for that self-congratulatory strain some of these communities can have. We were so lucky to get Norbert Leo Butz for the role, he's a fantastic actor and that character is so important to the movie.

Did you feel that self-congratulatory strain growing up in Arlington as an immigrant and star pupil yourself?

Certainly, and it's not all diabolical but at the same time it's complicated and some of the elements involved can have a negative effect. We had to make Principal Dan just right on the page — he couldn't come across as a monster, a dolt or a saint. Norbert found a way to walk a fine line between being a little bit aloof, while you know there's a lot more going on underneath — in the person as well as the system he represents.

We've seen Luce's parents, Amy and Peter, before in movies — liberal, well intentioned people whose values become tested. Discuss how you made them original and unique.

I knew a lot of people like Amy and Peter in Arlington. People who are educated, smart, privileged and profess certain “liberal” values. What I found interesting about the story was what happens

when people who look good on paper discover tension between the values they profess and having to actually live those values.

For the film to work Amy and Peter had to be relatable — they are people who believe in the kinds of things we generally want to say we believe in, but when placed in a difficult situation we find they might not have the vocabulary or experience to deal with tension in sophisticated ways. They have a degree of obliviousness as well — their good intentions become a path to a destructive place without it necessarily being rooted in some malevolent impulse.

Describe Amy's journey in this movie — as Luce's mother, she undergoes the most dramatic shift in perception of all the characters.

It's essentially the story of her awakening. Peter, Principal Dan, Harriet Wilson all have specific points of view — but Amy has a more conflicted perspective. Things happen over the course of the story and she has to decide where she ultimately stands, and what she's willing to accept and not accept as a mother and a member of this community.

I loved her character in the play because at the end of her journey she isn't the kind of person you necessarily want her to be. She winds up being a reflection of what we're all capable of when we're under pressure and placed in similar situations.

The tension between Mrs. Wilson and Luce is fascinating because they're both black people — what might have been the ultimate lifeline for Luce becomes something else...

I wanted to focus on the generational schism between Luce and Harriet in this movie. She's a product of the Sixties, and civil rights, the liberal movement that was about erasing the differences between people and focusing on a language of uplift — you can see the direct line of this from Martin Luther King to Barack Obama. Hers is a colorblind, non-confrontational ethos of how we address issues of race, power and privilege in this country.

Luce is a product of something completely different — he's saying to Harriet that if the point of that movement, and of revolution in general, was to give us the freedom to be who we want to be, then he should have the freedom to define himself entirely on his own terms. This means not having to sentimentalize himself or subscribe to a kind of respectability politics in order to be accepted or tolerated. This notion of respectability politics is still so pervasive in an older generation of African Americans. Somebody like Luce, who has incredible intellectual horsepower and who is so well read and sophisticated for a 17-year-old, understands that to subscribe to this philosophy would be to imprison one's self in an even more limiting way. This is the argument Luce is having with Harriet — if we continue to play the game of having to be perfect, and fit this narrow definition of acceptability, then we're not actually making progress in being fully human. But Harriet wants him to understand that the reality of life is harsh, and as much as he may want to believe he can be anyone he wants to be, he has to be prepared for a world that may not accept that.

The ideological rift of who we get to be, and who truly has power and privilege to define that, is the core of the tension between them.

Questions of power and privilege are clearly central to the film, what was your approach to raising those questions?

One of my key concerns with LUCE, and intertwined with exploring identity, is exploring power - who has it, who doesn't, and how our institutions uphold the rigid systems of power that disadvantage certain demographics. So much of the dialogue in our culture right now is about confronting systems of power that disenfranchise women, the LGBTQIA community, people of color, people with disabilities and a myriad of other marginalized groups. LUCE explores how life can be experienced by those on the receiving end of exploitative and unfair power dynamics.

Because of who she is – a woman, a person of color - Harriet faces certain vulnerabilities and so does her sister Rosemary, who has the added complications of being poor and mentally ill. DeShaun faces vulnerabilities because of his race and class that others who engage in similar disruptive behavior don't, while Luce's proximity to whiteness affords him certain privileges that other black characters don't enjoy. The negative things that happen to Harriet, Rosemary, and DeShaun are not about punishing these characters, they are an illustration of how insidious and destructive the systems of power that exist today are. These characters reveal how interrelated and overlapping factors can grant someone power in one situation while depriving them of it in another – Harriet has power over Luce and DeShaun because of her position within the school system, but Luce has power relative to Harriet because of the privilege his white family affords him.

The other approach in raising questions was rooted in the use of language in the play and film. The story's emphasis on language is as a means to explore how it can be utilized as an instrument of power and privilege. In well meaning, liberal environments there are not the same overt symbols of prejudice and supremacy. But language becomes a way to establish codes of acceptability and also to inflict psychological and emotional power on others by way of what is said and what isn't. The ability to decide when and how issues of identity are raised and resolved and to code it in language that can be weaponized is a privilege reserved for those in positions of dominance. Letting our characters engage in the seemingly simple act of talking was essential to dramatize how language plays a critical role in the wielding of power.

Luce is a deeply complex and conflicted character who contains multitudes. Who is he in a nutshell — does he even know who he is?

Luce is like a kid with a Lamborghini who doesn't have a license to drive yet. He's incredibly smart and contains multitudes, but he's still trying to figure things out. While he outwardly projects this idealized perfect image, there's a roiling tension beneath the surface— he's trying to figure out who he is, but he's also wondering if he's selling himself out. He sees the world around him, in his school, and his community, and senses that something isn't right. But what can he do about it?

This is a young man in search of himself who wants to attack the idealized versions of ourselves that we all sell, which he feels guilty of selling as well. But at the same time, he understands that he's the beneficiary of privilege gained by selling some of those same platitudes. Yet despite the privileges afforded by his proximity to whiteness through his parents, he's still black. He still faces many of the challenges blackness brings – most obviously, he is profiled for writing a paper about violence in a way a white peer would most likely not be.

When Kelvin Harrison first came on board, I explained to him that Luce is a budding revolutionary. In the play, where a certain kind of abstraction works well Luce wrote about an unnamed Eastern European revolutionary. But for the movie it required a specificity that was psychological, emotional and historical, so Franz Fanon felt appropriate. Fanon's work in revolutionary movements in North Africa in the 50s shaped his thinking on what was necessary for the true liberation of colonized peoples. It was from this work he developed the idea that "violence is a cleaning force" that would produce "new men." And this liberation was both from imperialists oppressors and internalized imperialist thinking.

This is also part of Luce's conflict with Harriet – he is seeking to liberate himself and decolonize his mind in ways he thinks she hasn't. So, it was important that the substance of his paper spoke to ideological values that directly related to how Luce explores his identity in America

Was your own upbringing similar to Luce's?

I grew up in a very strict Catholic immigrant Nigerian family where it was all about academics. When I dyed my hair as a kid, it was simply not accepted at home. Like Luce, I wanted to push at boundaries and challenge the preconceived notions of my Nigerian identity with my parents and also the preconceived notions of a community like Arlington. I pushed in different ways and at different times though.

Luce is a bit like Uncle Charlie in Hitchcock's *Shadow of a Doubt* — we're not sure if he's good or evil or something in between. Discuss eliciting suspense out of Luce's ambiguous identity...

Everything you see with Luce and his family was an effort to tell the story from the outside in. You're on the outside initially, but as you peel away the layers of the story, you come closer and closer to seeing Luce's true nature — but never definitively. Some people will be faster than others in piecing together his reality, but that shadow of a doubt remains throughout.

I think that's important because in life we're always going to be limited by our perceptions, and that sense of perception is so critical to understanding Luce and his surroundings. If you were to see Luce walking down the street, or watch him give a speech in an auditorium, all you would know about him is what you see. We always bring our own personal history and assumptions and impose them on others. We pigeonhole people, and oppress them based on appearances, class, gender, and other factors - though we are seldom cognizant of the limits of our ability to understand what's in front of us. Part of the thriller component of this story is seeing those shifting perceptions in play, especially through the character of Amy. She's trying to figure out who her son is at the same time we're trying to figure out who he is, through the web of relationships he has with the people in his school.

Stephanie Kim is one of the most ambiguous characters - in a film full of ambiguous characters - can you talk a little bit about her and her arc?

As we see from her relationship to Luce, Harriet believes there is a symbolic burden of representation those in marginalized groups have to carry. Just like she spotlights Luce's symbolic value of black success and DeShawn's of black delinquency, she also spotlights Stephanie Kim for the symbolic value she represents as a victim of abuse. But much like Luce, Stephanie rejects this reductive assessment of her personhood.

Stephanie doesn't want her traumatic experience of sexual abuse to be used to label her only as a victim in order to prove a point. The complicated and sometimes hard to comprehend ways she reacts to her attack exist in the same shades of gray as Luce and every other character in the story. Stephanie's assault is real, but the ambiguity of her response reflects her complicated inner life and her efforts to define her own identity. In portraying those ambiguities, it was important to be honest about how the limits of our perception come into play with Stephanie, Luce and all our characters.

How did you come to cast Kelvin Harrison, Jr. as Luce?

I was always confident that we'd be able to get great actors for the parents and teachers, and I was glad to cast Naomi Watts, Tim Roth and Octavia Spencer in major roles. But I had no idea where we would find somebody to play Luce. I had seen nothing of Kelvin's work — not even *It Comes At Night*. We did an open call and saw a ton of actors; people submitted tapes from as far away as Australia and England. I honestly expected we would find someone in England — where the John Boyegas of the world are coming from, all these theater-trained actors of African descent who grow up abroad. But I never imagined we would find someone in our own backyard.

Kelvin submitted a tape and it blew us away. When I first had a meeting with him — he was so mild mannered, I initially thought he didn't understand the character or script — he kept asking me why Luce would do the things he seems to be doing in the story. Then the tape came in, and clearly, he understood the character.

How did you help Kelvin think about and develop Luce's character?

There were two models I gave Kelvin for the character during preparation: Barack Obama and Will Smith. To me, they're the apotheosis of a cool, but non-threatening black masculinity. They have immense power and popularity, not to mention charisma and charm. I don't think there would be a Barack Obama without Will Smith. Not long-ago characters like John Prentice (*Guess Who's Coming to Dinner*) and Phil Huxtable gave America a vision of this non-threatening and respectable sense of black masculinity, but it was quite old-fashioned and sort of defiantly un-cool.

What Will did, and what Obama was able to do in his shadow, was much different. They allowed black masculinity to stay non-threatening but also be cool and youthful and particularly with Obama, be highly intelligent. This became a counterpoint to the recent image of black masculinity that emerged with 90s hip-hop, with rappers like Ice Cube, Snoop Dogg or Dr. Dre., who were seen as oversexualized and criminal. Will Smith and Barack Obama came along and provided something new that lived between those poles and was widely embraced. So, it was an ideal template for Luce.

What about casting some of the more experienced actors?

Timing was fortuitous because JC has a really solid career as a TV writer, to say nothing about the reputation of *LUCE* as a play. When we started going out to actors, JC had already met with Octavia Spencer to discuss an unrelated TV project. We knew we wanted to go out to her first, so I sent her the script and we had a brief phone call. She told me she felt she knew Harriet Wilson as a person, which was a relief to me. With this role, Octavia really goes above and beyond.

Naomi Watts was dream casting as she was someone I envisioned when writing the script. Miraculously as the project started to pick up some buzz, we were lucky enough to bring Naomi on board, and Tim Roth soon followed. They both blew me away and between them they gave life to the vital roles – and audience surrogates – of Amy and Peter.

What made you want to set the movie in Arlington, Virginia?

For one thing, they don't make a lot of movies set in Arlington. Outside of *Arlington Road* and another Naomi Watts movie, *Fair Game*, that's all I can think of. It's distinctively suburban, but it's also a melting pot — South Arlington has a big immigrant population, mostly Salvadoran and Bolivian, and while it's not actively segregated, it's divided by real estate values. I knew from my own experience, having gone to Washington - Lee High School (recently renamed Washington-Liberty) in the middle of Arlington, that it was a melting pot inside of a melting pot, even though it's predominantly white.

Arlington was also interesting because, like many places, it has progressive ideals that run up against internalized prejudices that people either aren't aware of or refuse to acknowledge.

The reference to "black black" in the movie — someone who is *really* black versus someone who is black but accepted among whites — is something that actually happened to me in chemistry class. The subject of race came up and a Filipino-American student said "Oh, Julius isn't really black!" Nobody batted an eye! I could list 20 incidences like that that found their way into the story.

What do you think makes Luce controversial as a character?

Luce represents the best and worst of black identity. He's got this effortless brilliance and charm, is a great speaker, and a talented athlete. But at the same time, he has a history of violence as a child soldier. His story is very complicated. There's a segment of the African American community that feels it's important that stories that come out dealing with black identity must be aspirational — they should convey a positive message and lift up the race. It's understandable why so many of us seek stories of wish-fulfillment and uplift after a long history of being marginalized, objectified and criminalized in popular culture. But the challenge comes when confronting the systemic conditions that oppress many groups.

The catharsis of wish-fulfillment can often distract from the reality so many actually face and allow systems of power imbalance to go without being confronted or interrogated. It absolves those who hold power from having to reflect on their role in contributing to the marginalization of others. This happens on every level: class, gender, sexuality, race and more. If those systems of power are not truly confronted or interrogated, how can they be dismantled?

Without tension, without conflict, and without ambiguity in our stories and characters, it's very difficult to discover how to move forward. As Americans we seem unable to discuss in a forthright way the things that make us uncomfortable, or the things that terrify us, without sentimentalizing them or reducing them to their most symbolic value. If our stories only pacify us, we're doing ourselves a disservice.

What do you hope audiences take away from this movie?

I hope it gives people an opportunity to reflect and ask questions. Whatever they feel about the movie is theirs to feel — for me, it's more about the opportunity to reflect upon and engage with ideas.

I hope people embrace its ambiguity, and I hope it gets under their skin, leaving viewers to question where they fit into all of this. I hope it challenges them to stand outside of their own experience and POV and forces them to ask how they are participating in the way privilege and power operates in this country and in our world.

CAST BIOS

NAOMI WATTS, Amy Edgar

Two-time Academy Award nominee Naomi Watts has garnered several impressive accolades throughout her career. Her first Academy Award® nomination for Best Actress was for her performance in Alejandro Gonzalez Iñárritu's *21 Grams* starring with Sean Penn and Benicio Del Toro. Her performance also garnered Best Actress Awards nominations from the SAG Awards®, BAFTAs, Broadcast Film Critics and Golden Satellites as well as Best Actress honors from multiple critics' associations. At the Venice International Film Festival, she received the Audience Award (Lion of the Public) for Best Actress. The film itself won the Special Distinction Award at the Independent Spirit Awards. She also earned an Academy Award® nomination for Best Actress for her role in Juan Antonio Bayona's *The Impossible*, starring alongside Ewan McGregor. For this role, she also earned Best Actress nominations for a Golden Globe Award, a SAG Award®, a Critics Choice Award and she received the Desert Palm Achievement Actress Award at the Palm Springs International Film Festival. Watts also earned a SAG Award nomination for Best Supporting Actress for her performance in *St. Vincent* with Bill Murray. She also starred in Iñárritu's *Birdman* with Emma Stone and Michael Keaton. The film won the Academy Award for Best Motion Picture as well as several other categories.

Watts most recently starred in *Ophelia* with Daisy Ridley. She also shot *LUCE* with Tim Roth and Octavia Spencer and *The Wolf Hour*, both of which will premiere at the 2019 Sundance Film Festival. In addition, she recently completed *Once Upon a Time In Staten Island* and *Boss Level* with Mel Gibson and Frank Grillo. Other recent projects include David Lynch's *Twin Peaks* reboot, Colin Trevorrow's *The Book of Henry*, Netflix's *Gypsy*, and *The Glass Castle* with Brie Larson and Woody Harrelson.

Watts has had an impressive list of movies since her acclaimed turn in David Lynch's controversial drama *Mulholland Drive*, for which she earned Best Actress Awards from a number of critics' organizations, including the National Board of Review and National Society of Film Critics. In addition to starring in Peter Jackson's remake of *King Kong*, her film credits include Clint Eastwood's *J. Edgar*, Doug Liman's *Fair Game*, Woody Allen's *You Will Meet a Tall Dark Stranger*, Rodrigo Garcia's *Mother and Child*, for which she received an Independent Spirit Award nomination for Best Supporting Actress, Tom Twyker's *The International; We Don't Live Here Anymore*, *The Assassination of Richard Nixon*, David O. Russell's *I (Heart) Huckabees*; Gore Verbinski's *The Ring* and its sequel, *The Ring 2*, Merchant-Ivory's *Le Divorce*, John Curran's *The Painted Veil*, David Cronenberg's drama/thriller *Eastern Promises*; and Michael Haneke's thriller *Funny Games*.

Her other recent credits include *3 Generations*, the boxing drama *Chuck*, which screened at the Venice and Tribeca Film Festivals, the psychological thriller *Shut In*, *Demolition*, which premiered at the Toronto International Film Festival, Gus Van Sant's *Sea Of Trees*, which premiered at the Cannes Film Festival, Noah Baumbach's *While We're Young*, and two of the installments in the *Divergent* franchise.

Born in England, Watts moved to Australia at the age of 14 and began studying acting. Her first major film role came in John Duigan's *Flirting*. She produced and starred in the short film *Ellie Parker*, which screened in competition at the Sundance Film Festival. She also produced titles including *The Wolf Hour*, *Gypsy*, *3 Generations*, *The Last Impresario*, *Adore*, *The Painted Veil*, *Funny Games*, and *We Don't Live Here Anymore*.

Among her many awards and recognitions, Watts received the Montecito Award from the Santa Barbara Film Festival for her role in *King Kong*; was honored by the Palm Springs Film Festival for *21 Grams*; and was named the Female Star of Tomorrow at ShoWest and received the Breakthrough Acting Award at the Hollywood Film Festival, both for her work in *Mulholland Drive*. She was also honored for her entire body of work at the Deauville Film Festival.

OCTAVIA SPENCER, Harriet Wilson

One of Hollywood's most sought-after talents, Spencer has become a familiar fixture in both television and the silver screen. Her performance as Minny in the DreamWorks feature film *The Help* won her the Academy Award, BAFTA Award, Golden Globe Award, SAG Award and Broadcast Film Critics' Choice Award among numerous other accolades. She has since received two additional individual Academy Award nominations and recently served as an executive producer on the critically acclaimed drama, *Green Book*, which won the 2019 Academy Award for Best Picture and Golden Globe for Best Motion Picture – Musical or Comedy.

Octavia can currently be seen in the psychological thriller, *Ma*, in which Spencer plays the titular role and reunites with *The Help* director Tate Taylor. She will soon be seen starring in several upcoming film projects; *Luce*, an independent drama about an African teenager and former child soldier now living in a suburban neighborhood who finds himself struggling with very strong views on political violence that also stars Naomi Watts and Tim Roth; the fantasy comedy film, *The Voyage of Doctor Dolittle* with Robert Downey Jr., Rami Malek, Emma Thompson, Antonio Banderas, and Selena Gomez; and the Disney adventure animation, *Onward*, alongside Chris Pratt, Tom Holland and Julia Louis-Dreyfus. Spencer is currently filming *The Witches*, Robert Zemeckis' adaptation of the Roald Dahl classic book, which also stars Anne Hathaway.

Later this year, Octavia will star in the dramatic series for Apple, "Truth Be Told," which follows America's interest in true crime podcasts. In addition to starring in, she also serves as an executive producer via her Orit Entertainment banner alongside Reese Witherspoon's Hello Sunshine and Chernin Ent / Endeavor Content. Spencer is also set to star in and executive produce a limited series for Netflix about entrepreneur and social activist, Madam C.J. Walker, which will also be executive produced by LeBron James and his production company, Springhill Entertainment. Additionally, she is set to produce the upcoming film *Coffee Will Make You Black* with Tate Taylor and John Norris, which stars Gabrielle Union, who will also produce through her I'll Have Another banner and will be scripted and directed by Deborah Draper.

Spencer recently starred in Guillermo del Toro's Academy Award-winning fantasy drama, *The Shape of Water* alongside Sally Hawkins, Michael Shannon and Richard Jenkins. Spencer's performance was called "marvelous" and "irresistible" by critics and she received individual Golden Globe, BAFTA, and Academy Award nominations for her role in the film. In addition to the Academy Award for Best Picture, the film received the coveted Golden Lion Award at the Venice Film Festival, among numerous other accolades. Previous film credits include *Instant Family*, a comedy alongside Mark Wahlberg and Rose Byrne; *A Kid Like Jake* opposite Claire Danes, Jim Parsons and Priyanka Chopra; the independent drama *Small Town Crime* with John Hawkes and Anthony Anderson; *Hidden Figures*, the Academy Award-nominated drama that tells the true story of several African-American women who provided NASA with critical information needed to launch the program's early successful missions and earned Spencer her second individual nominations for the Academy Awards, SAG Awards, Golden Globe Awards and NAACP Image Awards; *The Shack*, based off the highly successful novel of the same name; Marc Webb's

emotionally moving drama *Gifted*; *Allegiant*, for which Spencer reprised her role as Johanna in the third installment of Lionsgate's *The Divergent Series* franchise; the Disney animated film *Zootopia*, which won the Academy Award for Best Animated Film; *The Free World* which premiered at the 2016 Sundance Film Festival and also stars Elisabeth Moss and Boyd Holbrook; the drama *Fathers and Daughters* with Quvenzhané Wallis, Diane Kruger, Russell Crowe, Amanda Seyfried, and Aaron Paul; *The Great Gilly Hopkins*, the adaptation of Katherine Peterson's young adult Newberry Award winning novel; Mark Waters' *Bad Santa 2*, along with Billy Bob Thornton and Kathy Bates; *Black or White*, which premiered at the 2014 Toronto Film Festival; Tate Taylor's *Get On Up*, a chronicle of musician James Brown's rise to fame that also starred Viola Davis and Chadwick Boseman; the sci-fi, action-adventure *Snowpiercer*; the indie-drama *Fruitvale Station* for which Spencer was awarded Best Supporting Actress from the National Board of Review for her performance in the film; Diablo Cody's directorial debut *Paradise* alongside Russell Brand and Julianne Hough, *Smashed*; an independent film which premiered at the 2012 Sundance Film Festival, Bryce Dallas Howard's directed segment of *Call Me Crazy: A Five Film*; an anthology of five short films focused on various stories of mental illness; *Blues for Willadean*, *Fly Paper*, *Peep World*, *Dinner For Schmucks*, *Small Town Saturday Night*, *Herpes Boy*, *Halloween II*, *The Soloist*, *Drag Me To Hell*, *Seven Pounds*, *Pretty Ugly People*, *Coach Carter*, *Charm School*, *Win A Date With Tod Hamilton*, *Bad Santa*, *Spiderman*, *Big Momma's House*, *Being John Malkovich*, *Never Been Kissed* and *A Time to Kill*. In 2009, Spencer directed and produced a short film entitled *The Captain*, which was a finalist for the coveted Poetry Foundation Prize at the Chicago International Children's Film Festival.

On television, Octavia was a recurring guest star in several episodes of the hit CBS comedy, "Mom" as Regina, a fellow AA member of Christy's. She made a memorable guest appearance in the final season of "30 Rock," starred in the Comedy Central series "Halfway Home" and appeared in a five-episode arc as the character Constance Grady on the hit series "Ugly Betty." Additional television credits include "The Big Bang Theory," "E.R.," "CSI," "CSI: NY," "Raising the Bar," "Medium," and "NYPD Blue."

Among her many other professional achievements, Spencer has co-authored an interactive mystery series for children called *Randi Rhodes, Ninja Detective*. The first title in the series, *Randi Rhodes, Ninja Detective: The Case of the Time-Capsule Bandit* was published by Simon & Schuster Children's Publishing in Fall 2013 and the second book, *Randi Rhodes, Ninja Detective: Sweetest Heist in History* followed the next year.

Spencer is a native of Montgomery, Alabama and holds a BS in Liberal Arts from Auburn University. She currently resides in Los Angeles.

KELVIN HARRISON JR., Luce Edgar

A favorite among Hollywood casting directors, actor Kelvin Harrison Jr. is bringing to life some of the most dynamic and diverse characters on screens both big and small. Audiences first fell in love with Harrison in his first leading roles in *Monster* and *Monsters And Men* at the 2018 Sundance Film Festival. 2019 is set to be a banner year for the actor. Kelvin captivates as the lead of the drama *Luce* in which he plays the title character opposite Octavia Spencer, Tim Roth and Naomi Watts. The film first premiered in competition at the 2019 Sundance Film Festival and is set to be released on August 2.

Harrison will also be seen starring opposite Jacob Latimore and Charlie Plummer in *Gully*, which premiered at this year's Tribeca Film Festival, and in his second film with director Trey Edward

Shults, A24's *Waves*, in which he stars as the lead opposite Lucas Hedges and Sterling K. Brown. He also recently wrapped filming Universal Pictures *The Photograph* opposite Issa Rae and Lakeith Stanfield, slated to hit theaters on Valentine's Day in 2020. He is currently filming the Universal Pictures film *Covers* opposite Tracee Ellis Ross and Dakota Johnson.

On the television front, Harrison will be seen this year in the Epix straight-to-series crime drama, *Godfather of Harlem*, in which Kelvin was able to put his musical talents to work in his portrayal as world class musician, Teddy Greene. *Godfather of Harlem* is executive produced by Forest Whitaker and inspired by the story of infamous crime boss Bumpy Johnson (Whitaker). The series will premiere later in 2019.

Kelvin, who has been recognized as a face of independent film, has experienced significant festival success in his short time in the business. In 2018, he starred in *Jinn* which won a Special Jury Award at the SXSW Film Festival and *JT Leroy* premiered at the Toronto International Film Festival. In 2017 Kelvin was applauded for his performance in A24's *It Comes at Night* which received critical acclaim and earned him a 2017 Gotham Independent Film Award nomination for 'Breakthrough Actor' and also had a great supporting role in the Sundance favorite and Oscar nominated *Mudbound*.

Born and raised in New Orleans, Harrison grew up surrounded by the influence of music alongside his twin sisters. His family of musicians shared their passion with Kelvin at an early age, which he embraced wholeheartedly by learning to play the piano and trumpet. After studying jazz instrumental at the prestigious New Orleans Center for Creative Arts, Harrison further discovered his passion for performing and began doing local theater and musicals before enrolling at the University of New Orleans to study film. Shortly after, Harrison realized that acting was what he was meant to do when he booked a small role in the action sci-fi film, *Enders Game*. Harrison went on to book projects including *Into the Badlands* [AMC], *Startup* [Crackle], *Underground* [WGN] and *Roots* [History Channel]. In 2016, Harrison delivered an emotional performance as 'Simon' in FOX Searchlight's *The Birth Of A Nation*.

Harrison loves his craft and enjoys researching and prepping for the characters he plays. He is also a black belt in Korean martial arts and enjoys playing music. When not working, Harrison enjoys hanging out with friends and painting.

TIM ROTH, Peter Edgar

Tim Roth has made a career out of portraying unforgettable characters in one independent film after another. He made his studio feature debut in MGM's *Rob Roy* opposite Liam Neeson and Jessica Lange, in a role that has been touted as one of the best villains in screen history, earning him a Golden Globe Nomination and an Academy Award Nomination for Best Supporting Actor in a Drama.

Roth starred in Brian Grazer/Imagine's Fox 1-hour drama series, 'Lie To Me,' as a cutting-edge researcher who pioneered the field of deception detection. He played a human lie detector, skilled at reading the human face, body and voice to uncover the truth in criminal and private investigations.

He was also seen in *The Incredible Hulk* in which he co-starred with Edward Norton as well as the starring role in Francis Ford Coppola's *Youth Without Youth* and *Funny Games* opposite Naomi Watts. Roth made his return to the stage in Sam Shepard's off Broadway production of *The God of*

Hell, for the first time since early in his career in London where he received great notices in Kafka's masterpiece *The Metamorphosis*.

This British born actor's career was surprisingly spawned out of a schoolyard dare. With art being his passion, Roth spent his youth aspiring to become a sculptor and painter. But when he jokingly auditioned for a play in high school and landed the role, Roth soon found that he truly loved the craft of acting. After graduation he went on to study drama at a fine arts school in London.

Working steadily in public theatre, his first job in front of the camera was the lead in the controversial and British Prix Italia Award-winning telefilm, 'Made In Britain.' Tim's second project came immediately after, starring in Michael Leigh's ("Life is Sweet") critically acclaimed film, *Meantime*. As his success continued, Roth starred in over fifteen film and television projects including Stephen Frears' *The Hit* for which he won the Standard Award for Best Newcomer; *The Cook, The Thief, His Wife, and Her Lover*, *Rosencrantz and Guildenstern Are Dead* with Gary Oldman; and Robert Altman's *Vincent and Theo* in which he portrayed Vincent Van Gogh.

Brought up on American films like *Taxi Driver* and *Mean Street*, Tim had always wanted to come to the U.S., so he jumped at the chance when asked to take part in a publicity tour for *VINCENT AND THEO*. He soon after moved permanently to the States and has since continued on the same path of offbeat films.

Roth gained worldwide recognition for his roles in two Quentin Tarantino films: *Reservoir Dogs* and *Pulp Fiction*. In *Reservoir Dogs*, Roth starred with Harvey Keitel, Michael Madsen, Chris Penn and Steve Buscemi in this grim tale of a jewelry heist gone wrong. Roth's portrayal of Mr. Orange, an undercover cop who gets caught in the line of fire, is a compellingly realistic glance at the agony of dying. Roth also co-starred in *Pulp Fiction* (Golden Globe and Academy Award winner for best screenplay) as a petty robber who picks "the wrong place to hold up." The ensemble cast included John Travolta, Uma Thurman, Sam Jackson and Harvey Keitel.

He made his directorial debut with the stunning, critically acclaimed film *The War Zone*, starring Ray Winstone (*Nil By Mouth*), based on the book by Alexander Stuart. The film premiered at the 1999 Sundance Film Festival to rave reviews and was also at the Cannes Film Festival and Toronto Film Festival.

His other credits include Tim Burton's remake of the classic *Planet Of The Apes* opposite Mark Wahlberg and Helena Bonham Carter, *Beautiful Country*, *Dark Water*, the Walter Salles thriller where he appeared opposite Jennifer Connelly, *Lucky Numbers* directed by Nora Ephron, Giuseppe Tornatore's *Legend Of 1900*, Werner Herzog's first English language film, *Invincible*, *Jumpin' At The Boneyard*, *Bodies*, *Rest and Motion*, *Murder in Heartland*, *Heart of Darkness* opposite John Malkovich, *Four Rooms*, *Little Odessa*, *Captives*, *Gridlock'd*, Woody Allen's *Everyone Says I Love You*, *Hoodlum*. (MGM), *Deceiver* (MGM), *Silver City*, *Even Money* opposite Danny DeVito and Kim Basinger, Win Wenders film "*Don't Come Knockin'*", *Arbitrage* opposite Richard Gere and Susan Sarandon, *The Liability* opposite Peter Mullan, and *Grace of Monaco* opposite Nicole Kidman.

Roth's recent credits include *Broken*, which won the Best British Independent Film award at BIFA in 2012 and earned Tim a British Independent Film Award nomination for Best Actor. He starred in *Chronic* which earned Independent Spirit Award nominations for Best Feature and Best Male Lead for Tim's performance, and *600 Millas* which represented Mexico in the Best Foreign Language Film category at the 88th Academy Awards. He co-starred in Quentin Tarantino's 8th film *The Hateful Eight*

opposite Samuel L. Jackson, Kurt Russell and Jennifer Jason Leigh. He co-starred in Discovery Channel's first scripted 3-part mini-series 'Klondike,' from Executive Producer Ridley Scott; he starred in the three-part BBC drama '10 Rillington Place,' where he played notorious serial killer John Christie; and in the International Emmy nominated BBC TV movie *Reg*.

Roth currently stars in 'Tin Star,' a television series for Sky Atlantic. Season two will premiere in 2019. He will next be seen in the feature film *LUCE* opposite Naomi Watts and Octavia Spencer. He is part of the ensemble cast of Quentin Tarantino's next film, *Once Upon A Time in Hollywood* which is set to be released on July 26th, 2019.

Roth was born in London, and currently resides in Los Angeles.

ANDREA BANG, Stefanie Kim

Andrea Bang was born in Vancouver, B.C. to Korean immigrant parents. From a young age, she explored many different interests: fashion, graphic design, writing, travelling, filmmaking - which eventually led her to revealing her secret passion for acting.

Andrea got her first taste of acting as a chorus member in her high school production of *Bye Bye Birdie*. Many interests and classes later, she made her on-stage film debut with Sum Theatre's Pull Festival and has appeared in several short films, including winning Best Actress (Summer) at the Asians on Film Festival for Playdate. Other credits include *Convos with My 2-Year-Old* and the soon to be aired Sunnyhearts Community Centre web series. She made her television debut playing Janet on CBC's "Kim's Convenience", based on Ins Choi's award-winning play. Up next, Andrea will be seen in the feature film *Luce* opposite Naomi Watts. *Luce* premiere at the Sundance Film Festival in 2019.

Aside from acting, Andrea continues to write, make videos, and watch way too much TV.

MARSHA STEPHANIE BLAKE, Rosemary Wilson

Marsha Stephanie Blake celebrated three films at this year's 2019 Tribeca Film Festival including *See You Yesterday* for Netflix, *Luce*, and *Goldie*.

Produced by Spike Lee and based off of the short of the same name, *See You Yesterday* tells the story of best friends CJ and Sebastian who build a pair of time machines and use them in order to save the life of CJ's brother. The film will be released in May by Netflix. Blake will also be seen opposite Octavia Spencer in the thriller/drama, *Luce*. *Luce*, which premiered at the 2019 Sundance Film Festival, will be available in theaters beginning August 2, 2019. Additionally, Blake will star in *Goldie* opposite Slick Woods. The independent film, written and directed by Sam de Jong, is currently looking for a distributor at the Tribeca Film Festival.

Upcoming, Blake will be seen alongside Michael Kenneth Williams in Ava DuVerney's *When They See Us*. *When They See Us*, chronicles the true story of a notorious case of five black teenagers who were convicted of a rape they did not commit, also known as "The Central Park 5". The show is set for a Netflix release on May 31, 2019.

Additionally, for Netflix, Blake will also be seen in the upcoming film, *The Laundromat*. Directed and produced by Steven Soderberg, *The Laundromat* follows a group of journalists who take part in unearthing 11.5 million files, linking the world's most powerful political figures to secret banking accounts to avoid taxes. A release date for the film has yet to be announced. In 2020 she will also be seen in Stella's Maghie's *The Photograph* opposite LaKeith Stanfield and Issa Rae.

Other credits for Blake include Matt Ruskin's *Crown Heights*, *Orange is the New Black* and HBO's *Getting On*. A staple in the NY Theatre community her on-stage Broadway credits include *Merchant of Venice* and *The Crucible* as well as *Othello* for New York Theatre Workshop. Blake currently resides in NY with her husband and two children.

CREW BIOS

JULIUS ONAH, Writer/Director/Producer

Julius Onah is a Nigerian American filmmaker based in New York City. His work has screened at festivals around the world including Sundance, Berlin, London, Dubai, Los Angeles, Melbourne and Camerimage. He's currently exploring storytelling around the world through his multimedia project *Open Continents*.

JC LEE, WRITER, Executive Producer

JC writes for theatre, film, and television. Recent plays include *Relevance* (MCC, NYC), *Warplay* (New Conservatory Theatre Center, SF) and *Luce* (Lincoln Center Theatre, NYC). He's received commissions and fellowships from the Old Globe, South Coast Repertory, Manhattan Theatre Club, Second Stage, and the Playwright's Realm.

His television credits include ABC's 'How To Get Away With Murder,' and both 'Looking' and 'Girls' on HBO. He's currently working on Apple's new Untitled Morning Show with Reese Witherspoon and Jennifer Aniston, the film adaptation of *The Nutcracker* for Warner Brothers and a pilot based on the life of Mistress Trinity, a professional dominatrix, for FX. His play *What You Are* will receive its World Premiere in June of 2019 at the Old Globe Theatre in San Diego.

JC is a graduate of Bloomsburg University and The Juilliard School.

JOHN BAKER, Producer

John Baker is a Los Angeles based producer. His most recent production is Julius Onah's *Luce* which stars Naomi Watts, Octavia Spencer, Kelvin Harrison Jr. and Tim Roth. *Luce* had its world premiere at the Sundance Film Festival in 2019 to critical acclaim and was picked up by NEON for a late summer 2019 release.

Other films include: Amiel Courtin-Wilson's *The Emphyrean* (post-production), Matthew Ross' *Frank & Lola* starring Michael Shannon and Imogen Poots, Tim Sutton's *Dark Night* and *Memphis* (named by the New Yorker as one of its Top 10 Films of 2014), Lawrence Michael Levine's *Wild Canaries*, and the award-winning, critically lauded *Dragonslayer* which was executive produced by Killer Films. His short films and music videos have played film festivals around the world and aired on HBO, Channel 4 (UK), and MTV amongst other outlets.

ANDREW YANG, Producer

Andrew Yang is a successful and sought-after asset manager and investment banker with over 15 years of experience. He has taken his financial expertise and channeled it into the film industry by financing and developing top-tier entertainment. Mr. Yang serves as President of Dream Factory Group where he oversees the acquisition and development of exclusive content from A-List actors, directors and writers.

ROB FENG, Executive Producer

Rob Feng is an award-winning producer and director with over 15 years of production experience, who garnered an Emmy Award in 2011 for his work on HBO's 'Game of Thrones' and a Cinema Eye Honors Award in 2012 for his work on Errol Morris' feature film *Tabloid*. Feng's diverse background also includes directing award-winning commercials in territories around the world.

AMBER WANG, Executive Producer

Amber Wang is an award-winning entertainment industry executive and producer with a history of facilitating China-U.S. collaborations. She brings extensive experience and connections on both sides of the Pacific Ocean from her tenure as CEO of Mandoo Pictures where she managed projects from concept to completion, and as Vice President at Mirage Entertainment where she facilitated the company's expansion into China and served as its chief representative in Asia. Prior to Dream Factory Group, Wang's recent producing credits include *Rock Dog* (2017), *The Robbers* (2009), and *An Inaccurate Memoir* (2012) which won a total of eight awards during its festival circuit run.

ERIC RO, Co-Producer

Eric Ro is a Korean American producer. He most recently co-produced *Luce*, directed by Julius Onah, starring Naomi Watts, Octavia Spencer, Kelvin Harrison Jr., and Tim Roth. *Luce* will have its World Premiere in competition at the 2019 Sundance Film Festival. Ro produced 'The Resistance' for Starz Media, a post-apocalyptic series that aired on Syfy Channel. He has also produced countless commercials for global campaigns and music videos for major artists.

LARKIN SEIPLE, Director of Photography

Larkin Seiple is a staple among the music video scene, having collaborated with such artists as A Tribe Called Quest (Dis Generation), Kid Cudi (Surfin'), David Guetta featuring Sia (Titanium), Rihanna (Diamonds) and Arcade Fire (We Exist), to name a few. He won a MTV VMA Award for 'Best Cinematography' for Flying Lotus featuring Kendrick Lamar's Never Catch Me and a Camerimage Award for 'Best Music Video' for DJ Snake & Lil Jon's Turn Down for What, and was nominated for a Grammy Award for Foster the People's Houdini and a World Music Award for Taylor Swift's 22. In 2018 he won countless awards including Best Cinematography at UKMVA and Camerimage for his impressive work in Childish Gambino's widely acclaimed cultural touchstone *This is America*, starring Donald Glover and directed by Hiro Murai. Since its debut, the video has been viewed more than 315 million times on YouTube. Shot on 3-perf 35mm film on 400-foot rolls, Seiple had only one hour of total footage on which to shoot, dramatically limiting what he could shoot and the length of each take.

Seiple shot the upcoming Julius Onah-directed *LUCE*, a drama starring Naomi Watts and Octavia Spencer, set to premiere at 2019 Sundance Film Festival. His recent credits include Lionsgate's *Kin* starring Zoë Kravitz, Netflix's *I Don't Feel at Home in This World Anymore* starring Elijah Wood and Melanie Lynskey, which won the U.S. Dramatic Grand Jury Prize at the 2017 Sundance Film Festival, and A24's *Swiss Army Man*, starring Paul Dano and Daniel Radcliffe. The latter film,

infused with Seiple's use of raw beauty and vibrant color, screened in the U.S. Dramatic Section of the 2016 Sundance Film Festival. Seiple transitioned to features with the 2015 Kevin Bacon comedy-thriller *Cop Car* produced by Park Pictures followed by Sony/Open Road Films' *Bleed for This* starring Miles Teller.

In the television space, Seiple most recently wrapped the upcoming pilot episode for Hulu's politically-themed comedy *Kansas City*, produced by Amblin with Sony Pictures Television. Larkin also set the look for Jonathan Van Tulleken's pilot, 'Reprisal', also for Hulu. Seiple was featured in *Variety's* 2016 'Below-The-Line Impact Report: Up Next' and is the youngest filmmaker to be included in *Variety's* Artisans Elite Report 2018.

LISA MYERS, Production Designer

Lisa Myers is a Brooklyn based Production Designer. With a passion for composition and story, she likes to focus on projects that are accessible, meaningful, and visually arresting. Her body of work is varied and comprehensive with new design projects such as *LUCE* starring Naomi Watts, Octavia Spencer, and Tim Roth, *Someone Great*, featuring Gina Rodriguez and Lakeith Stanfield, *Lost Girls*, starring Amy Ryan, Jonathan, Galveston, *Can You Keep a Secret*, *Ode To Joy*, and *Departures*. Notable past design projects include *My Blind Brother*, *The Land*, *Concussion*, *Putzel*, *Manhattan Night*, *Bare*, *Late Phases*, *Emelie* and *Mystery Team*. With art direction work on such films as *Robot* and *Frank*, *Life of Crime*, *Very Good Girls* and *Higher Ground*.

MADELEINE GAVIN, Editor

Madeleine Gavin works in both narrative and documentary film, primarily as an editor. Before working with Julius Onah on *LUCE* Madeleine completed her second collaboration with director Reed Morano on *I Think We're Alone Now*, starring Peter Dinklage and Elle Fanning. The film was awarded the Special Jury prize for Outstanding Filmmaking at the 2018 Sundance Film Festival. Madeleine's work on Rebecca Cammisa's Academy Award-nominated documentary, *Which Way Home* earned her an Emmy nomination. Their most recent collaboration was on Cammisa's HBO documentary, *Atomic Homfront*.

Madeleine directed and edited the Netflix Original Documentary, *City Of Joy*, which follows the first class of students at a revolutionary leadership center in war-torn Eastern Democratic Republic of Congo. She is now in production on two documentaries. One is a vérité film centered around an indomitable group of octogenarian singers in New York City who, in spite of facing debilitating illnesses, find transcendence through their music, pushed forward by their larger-than-life music coach. The other is a thriller centered around the best-selling memoir, *THE GIRL WITH SEVEN NAMES*, which depicts the life of Hyeonseo Lee and her harrowing escape from North Korea. The film will go behind the scenes to reveal a country which even today remains shrouded in mystery, mythology and repression.

Madeleine teaches in the Graduate Film Program at Columbia University.

KERI LANGERMAN, Costumer Designer

Keri Langerman is a NY based costume designer. After she earned her BFA from SUNY Purchase she moved to NYC to pursue her career in film. Over the past 10 years she has designed a wide range of projects, including both film and television, such as *The Sleepwalker* (Sundance premiere 2014), *The Discovery* (Sundance premiere 2017), and most recently, *Vox Lux* (Venice International Film Festival premiere 2018). She is also the costume designer for the HBO television show, 'High Maintenance' which is currently in its third season as of 1/20/19.

GEOFF BARROW & BEN SALISBURY, Composers

Ben Salisbury is an Emmy-nominated composer with over 100 film and television composing credits to his name, including Beyonce Knowles' self-directed documentary feature *Be-yonce: Life Is But A Dream* and the last 3 series of David Attenborough's acclaimed 'Life Of...' strand for the BBC.

Geoff Barrow, known for his extensive body of work as a music producer and founding member of the band Portishead, first began his film music career as the music supervisor and original score writer for graffiti artist Banksy's Oscar-nominated documentary *Exit Through The Gift Shop*. He recently worked on the band Arcade Fire's latest album Everything Now in addition to producing a cover of ABBA's "SOS" with Portishead for Ben Wheatley's film adaption of High-Rise.

As a partnership, the pair have scored Alex Garland's *Ex Machina* (winner of the 2016 Ivor Novello award for Best Original Score) and *Annihilation* (shortlisted for the 2019 Academy Award for Best Original Score). Other notable recent credits include include Ben Wheatley's *Free Fire* (executively produced by Martin Scorsese) and Charlie Booker's *Black Mirror: Men Against Fire*.

LESLIE SHATZ, Re-Recording Mixer and Sound Designer

Leslie Shatz is an academy award and emmy award nominated sound designer whose career spans over 45 years. Among the many directors he has worked with include John Cassavetes, Francis Coppola, Todd Haynes, Gus Van Sant, Kelly Reichardt and now Julius Onah.

CREDITS

Directed by
Julius Onah

Screenplay
JC Lee & Julius Onah

Based on the Play by
JC Lee

Produced by
John Baker, p.g.a.
Julius Onah, p.g.a.

Producer
Andrew Yang

Executive Producer
Rob Feng

Executive Producer
Amber Wang

Executive Producer
JC Lee

Co-Producer
Eric Ro

Co-Producer
Marshall Johnson

Associate Producer
Jeffrey Penman

Naomi Watts

Octavia Spencer

Kelvin Harrison Jr.

Norbert Leo Butz

Andrea Bang

Marsha Stephanie Blake

And
Tim Roth

Asto
Omar Brunson
Noah Gaynor
Christopher Mann
Amanda Troya

Casting by
Jessica Kelly, C.S.A.

Director of Photography
Larkin Seiple

Production Designer
Lisa Meyers

Edited by
Madeleine Gavin

Costume Designer
Keri Langerman

Music by
Ben Salisbury
Geoff Barrow

Music Supervisor
Scott McDaniel

NEON
and
TOPIC
present

A
Dream Factory Group
Production

In Association with
Altona Filmhaus
and
New Tropics

LUCE

Unit Production Manager Marshall Johnson

First Assistant Director Curtis Smith

Second Assistant Director Cassandra Santiago

Second Assistant Director Kenyon Noble

CAST

Amy Edgar	Naomi Watts
Harriet Wilson	Octavia Spencer
Luce Edgar	Kelvin Harrison Jr.
Peter Edgar	Tim Roth
Principal Dan	Norbert Leo Butz
Stephanie Kim	Andrea Bang
Rosemary	Marsha Stephanie Blake
Deshaun Meeks	Astro
Corey Johnson	Omar Brunson
Kenny Orlicki	Noah Gaynor
Coach Reeves	Christopher Mann
Lena Tennyson	Hannah Cabell
Little Boy	Colton Osorio
Man	Gibson Frazier
Other Man	Ian Unterman
Woman	Meredith Holzman
Karen	Liza J. Bennett
Beth	Samantha Posey

West African Man	Souleymane Sy Savane
West African Woman	Mfoniso Udofia
Molly	Rachel Wenitsky
Kelly Martinez	Amanda Troya
Female Student	Zoe Whitford
Stunt Coordinator	Anthony Vincent
Stunt Performers	Hannah Scott
	Frank Bal
	Luke Lesko
	Riley Barnes
Production Supervisor	Johnny Belkin-Holland
A-Camera Operator / Steadicam	Dave Isern
First Assistant Camera	Zach Rubin
Second Assistant Camera	Greg Pace
B-Camera Operator	Sam Ellison
Loader	Justin LeBlanc
Stills Photographer	Jon Pack
	Gwen Capistran
Script Supervisor	Anna Lomakina
Production Coordinator	Holly Pilch
Assistant Production Coordinator	Maria Munn

Office Production Assistants	Matthew Hoff Selise Rivera
Production Accountant	Brittany Sugarman
First Assistant Accountant	Tamara Paulson
Payroll Accountant	Courtney Newsome
Accounting Clerk	Cara Sheets
Set Decorator	Nicki Ritchie
Art Director	Danica Pantic
Art Production Assistant	Joseph Fernandez Kaitlyn Moore
Leadman	Gerard Engrassia
Key On-Set Dresser	Leesa Osborn
On-Set Dresser	Gino Terracciano
Set Dressing Foreman	Devin Recalde
Shop Person	Jade Hernandez
Set Dressers	Robert Cagen Charles Carter Roberta Frankel Marcus Glover Richard Guzman Corey Jackson Kaitlyn Moore
Set Decorator Production Assistant	Michael Tavani

Construction Coordinator

Jesse Gersten

Key Carpenter

Nicholas Albanese

Foreman Carpenter

Malcolm Rowe

Carpenters

Daniel Geary

Martin Kitchoff

Adam Novich

Key Construction Grip

Patrick Barker

Best Boy Construction Grip

Matthew Wright

Construction Grips

Thomas Derrah

Matthew Grecco

Matthew Guarello

George Panasiuk

Charge Scenics

Michael Green, Sr.

Rick Daly

Garrett Ball

Scenics

Rachel Moses

Stephen Zechmeister

Property Master

Nicolas Luna

Assistant Property Master

April Lasky

Sound Mixer

Allison Jackson

Boom Operators

Dimitri Koutri

Utility

Dave Pliskin

Special Effects Coordinator

Drew Jiritano

Gaffer

Gavin Curran

Best Boy Electric

Daniel April

Genny Operator

Max Maluso

Company Electrics

James Barber

Dan Fethke

Key Grip

Jesse Saviola

Best Boy Grip

Dylan Laziza

Dolly Grip

Evan "Hank" Childs

Company Grips

Matt Keyser

Colby Smith

Department Head Make Up

Linda Kaufman

Key Make Up Artist

Chanospeak Tong

Additional Make Up Artist

Michelle Wang

Department Head Hair

Diana Sikes

Key Hair Stylist

Serena Ryan

Asst. Costume Designer

Julie Bennett

Wardrobe Supervisor

Michelle Winters

Key Costumer

Zoe Nadel

Costume Production Assistant

Maria de Rohan

Location Manager

Sascha Springer

Assistant Location Manager

Nick Pray

Key Location Assistant	Ben Chacko
Location Assistant	Cody Lerner
Parking Coordinator	Shane Fostarr
Transportation Captain	Mike Easter
Transportation Co-Captain	George Forte
Transportation Drivers	Matthew Alexander
	Steve Ferro
	Allegra Forste
	Dennis Harrigan Jr.
	Allen Lowe
	Burgos Murphy
	Bob Middendorf
	Bernard Nugent
	Warren Phelps
	Mike Reilly
	Quintin Thompson
Casting Associate	Rebecca Dealy
Extras Casting by	Central Casting
	Brad Kenny
Extras Casting Associate	Brittany Gischner
Assistant Extras Casting Associate	Jensine Joseph
Catering	Gourmet to U
Owner	Anthony Torre

Head Caterer
Assistant Caterers

Pedro Garcia
Patricio Illescas
Hector Torrones

Craft Service by
Key Craft Service
Craft Service Assistants

Joe's Craft Service
Joe Facey
Hannah Nacht
Mauricio Villalaobos

Assistant to Mr. Onah
Assistants to Ms. Watts

Alyssa Raimann
Jason de Beer
Georgia Williams

Assistant to Mr. Roth
Assistant to Ms. Spencer

Laurel Irvine
Will O'Donnell

Medical Consultant to Ms. Stephanie Blake

Dr. Caitlin Snow, M.D.

Second Second Assistant Director
Additional Second Assistant Directors

Sussan Cordero
Amanda Cheng
Jason Rueda

Key Set Production Assistants

Geraldine Schubert

Set Production Assistants

Tess Raih
Maria Stamatakos
Spencer Pazer
Sammi Sadicario
John Carges
Ebony Kennedy

Unit Production Manager	Jonathan Montepare
Production Coordinator	Alex Lombardo
Production Assistant	Selise Rivera
Art Director	Danica Pantic
First Assistant Director	Eric Berkal
Second Assistant Director	Sussan Cordero
Second Second Assistant Director	Glen Stewart
Key Production Assistant	Samantha Del Lao
Production Assistants	Finise Avery
	Noemi Feliz
	Matthew Hoff
	Edwin Idelfonso
Camera Operator / Steadicam Operator	Stewart Cantrell
First Assistant Camera	Zach Rubin
Second Assistant Camera	Greg Pace
Loader	Josh Bote
Caterer	My Kitchen Witch
Chef	Karyn Jarmer
Costume Designer	Julie Bennett
Wardrobe Supervisor	Michelle Winters
Key Costumer	Sara Dangler
Set Costumer	Lindsey Kethan

Costume Production Assistant

Nick Kaufmann

Key Craft Service

NY Crafty

Javier Rojas

Assistant Craft Service

Pedro Dimaren

Gaffer

Gavin Curran

Best Boy Electric

Daniel April

Genny Operator

Jamie Barber

Company Electrics

Ben King

Alex Hanini

Extras Casting

Central Casting

Brad Kenny

Extras Casting Associate

Brittany Gischner

Assistant Extras Casting Associates

Jensine Joseph

Central Casting Night Crew

Key Grip

Chris Keenan

Best Boy Grip

Yori Ben-Haim

Dolly Grip

Daniel Pereira

Grips

Gavin Holmes Jr.

Colin Senior

Hair Department Head

Serena Ryan

Key Hair

Duane Moody

Location Manager

Sascha Springer

Assistant Location Manager

Ben Chacko

Location Assistant

Mitchel Watson

Make-Up Department Head

Chansopheak Tong

Key Make-Up

Dionne Pitsikoulis

Property Master

Nicolas Luna

Assistant Property Master

April Lasky

Script Supervisor

Anna Lomakina

Key On-Set Dresser

Leesa Osborn

On-Set Dresser

Mark Anthony

Sound Mixer

Allison Jackson

Boom Operator

Dimitri Kouri

Transportation Captain

Thomas Aquino

Camera Truck

Michael Van Ness

G&E Truck

Roy Savastano

Transportation Drivers

Dominick Pirozzi

Timothy Drake

Megan Forste

Re-Shoot LA

First Assistant Director

Sean Vawter

First Assistant Camera

Ken Tanaka

Camera Loader

Erin Olesen

Key Grip

Tom "TJ" Johnson

Best Boy Grip

Austin Johnson

Sound Recordist

Chris Powell

Makeup

Tsipporah Liebman

Wardrobe

Tess O'Melia

Key Production Assistant

Morgan Paulis

Production Assistants

Travis Vawter

Stacy Chu

Post Production

Post Production Supervisor

Jeffrey Penman

Assistant Editors

Taylor Levy

Michael "Iron Mike" Lafond

Kathryn Schubert

Post Production Accounting

Keri Weisblum, Trevanna Post Inc.

Supervising Sound Editor/ Re-Recording Mixer

Leslie Shatz

Supervising Dialogue / ADR Editor

Pam Demetruiis-Thomas

Re-Recording Mix Technician

Chris Chae

Foley Mixer

Ryan Collison

Foley Artist

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Production Insurance	Kathy England at Taylor & Taylor, Ltd.
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Yanan Xu

Songs

"Origami Tiger"

Written by Kathrine Johnson

Performed by Winslow

By arrangement with Ocean Park Music Group

"Young Boy"

Written by Aziz Bouraima

Performed by snny

Courtesy of Glassnote Entertainment Group

"The Fun"

Written by Oluwatobi Adeyemi & Josh Goldenberg

Performed by Tobi Lou

Courtesy of Artclub

By arrangement with Bleed101

"Julia"

Written by Terry Carl Weiss

Performed by Terry Weiss

Courtesy of Fervor Records

"True Devotion"

Written by Kristin Diable

Performed by Kristin Diable

Courtesy of Speakeasy Records

By arrangement with Castle Peak Music

"Spaceships"

Written by Kentrell Lindsey & Alvin Lindsey

Performed by The Knux

Courtesy of Rebel House

By arrangement with Terrorbird Media

"What's With Everyone"

Written by Clint Holgate

Performed by Moon Lander

Courtesy of CAPP Records & Gravelpit Music

"Blame It On Me"

Written by Ryan Devlin & Kim West

Performed by Smokey Brights
Courtesy of Luna Music Group

"Uri Fire"
Written by Masego Makganyoha & Lesedi Molefe
Performed by Espacio Dios
Courtesy of Yal Entertainment
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